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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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kammia over all other products is that its use is not followed by depression of the heart. In certainty and celerity of action, it has also been found superior to any of its predecessors in this field. In cases of Acute Neuralgia, tested with a view of determining the anodyne properties of Antikammia, it was found to exceed any and all others in rapidity and certainty of the relief given. Neuralgia, Myalgia, Hemicrania, and all forms of Headache, etc., yield to its influence in a remarkably short time, and in no instance have any evil after-effects developed. The excellent result obtained as a PAIN RELIEVER in Neuralgia and Rheumatic diseases justifies us in claiming for Antikammia your attention.

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ALEXANDER HENNEMAN, the well-known tenor, conductor and lecturer, has resumed his classes at his studio, Henneman's Hall, 3723 Olive street. Mr. Henneman is a graduate in piano and composition of Royal Academy of Music, Munich, Germany. Voice pupil and accompanist of M. Shridia, Paris, France. Author of "Vocal Exercises for all Voices," and of "Popular Method of Sight-Singing and Ear-Training."

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MUSICAL REVIEW

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THOMAS M. HYLAND, . . . EDITOR

OCTOBER, 1900.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The Review, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

ST. LOUIS MUSICAL ASSOCIATION.

The program committee of the festival have arranged that the monster chorus sing at the November concerts on Monday, Wednesday, and Friday evenings of each of the two weeks of the festival. At the outset, Pommer's Swabian Folk-Song, "Come, Come, Dorothy, Come;" Mendelssohn's "Forty-second Psalm;" Gounod's cantata, "Gallia," and the bridal chorus from Cowen's "Rose Maiden" were placed in rehearsal. These were followed by the chorals from Mozart's "Twelfth Mass," the cantata "Fair Ellen," by Bruch and several choral numbers by Richard Wagner. Mme. Lillian Nordica has consented to devote the only evening on which she can be in St. Louis. Nov. 5, to a participation in the Mendelssohn Psalm, and all the soprano solo numbers are assigned to this distinguished cantatrice. The orchestral accompaniment has been allotted to a specially selected body of ninety of the leading instrumentalists of St. Louis.

Evenings other than those already mentioned being devoted to solo, orchestral and special chorus work, the management has further provided for the appearance of the following world renowned artists: Mesdames Schumann-Heink, Lillian Blauvelt, Kath-

rine Fisk, Gertrude May Stein, Charlotte Marconda, Ericsson Bushnell, and W. H. Sherwood, America's leading pianist, and Herr Theodore Hloch, the famous cornet soloist.

The band concerts are also provided for, and popular brass and reed programs, participated in by 100 artists under the direction of Bandmaster Seymour, have been designed to afford lovers of resonant strains a precious opportunity to hear their favorite composers and the popular airs.

Mamie Hissm-DeMoss, soprano; William H. Rieger, tenor, and Ericsson Bushnell, bass. Mrs. DeMoss ranks among the first of coloratura singers.

The second symphony concert will occur Feb. 21, at which will be performed Schumann's "Symphony in D Minor." This work, commonly called the "Romantic Symphony," is the best known and most frequently performed of Schumann's orchestral compositions.

CHORAL SYMPHONY SOCIETY.

At no time in its history has the Choral Symphony Society had such a brilliant outlook as it now enjoys. The subscription list is three times as great as it was at this time last year. Ten concerts are to be given. One a popular choral one, a popular orchestral, three oratorios, three symphonies and two artist concerts.

The season will open with a popular choral concert on Nov. 20, at which the society will introduce "Hiawatha's Wedding Feast," a cantata by Coleridge Taylor. This is a remarkable work by a new composer, who has lately achieved a widespread fame. The tenor role will be taken by Mr. H. Ryan Williams.

The first artist concert will be given Dec. 13, in which the great contralto, Mme. Schumann-Heink, will be the soloist.

The third concert of the season will be the annual performance of Handel's immortal "Messiah." The soloists will be Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Haanlin, tenor; Charles W. Clark, bass; with Mr. Charles Gallaway at the organ. All are well known here except Mrs. Jordan, who will make her first appearance. Her voice is said to be remarkable for clearness and strength.

The first symphony will be performed Jan. 10. Tschaiskowsky's symphony in S minor, popularly called "Pathétique," has been selected.

The fifth concert of the series will be given Jan. 24. The artist to appear will be Ernst von Dohnanyi, who made such phenomenal success in America last spring.

The next concert of this season will be a production of Haydn's oratorio, "The Creation," for which the soloists will be Mrs.

VERDI'S SUBLIME WORK, "THE GREAT OPERAS."

It always falls to the lot of genius to perform the act that brings renown and fame in its wake. This is especially true regarding the literary work of Giuseppe Verdi entitled "The Great Operas." No man has done more to awaken the tender impulses and gladden the heart by his lyrical compositions. No more sublime strains have stirred the innermost soul than those which have emanated from that divine master, and now as a fitting end to his brilliant career he has blessed the world in the production of "The Great Operas." We are frank to admit this to be a masterpiece in its conception and execution and one which will not be outshine in the realm of musical literature. The scope of the work is broad and its treatment at the master's hand has been full and complete. Every opera is founded upon human sentiment embodied in tale or legend and expressed in narrative. Formerly, every legend was told in verse and often recited in song, and this custom may be said to still survive in opera. A correct knowledge of the legend of each opera may therefore be regarded as being positively indispensable to a thorough enjoyment of the lyrical rendition. This exact knowledge is supplied by the prose narrative given in this work in a masterful and fascinating manner. The work is truly artistic in the highest sense and the illustrations on every page are from the brushes of the world's famous artists. Altogether Verdi has surpassed himself in this production, and we are free to admit the fact that our knowledge has been greatly increased on this subject after having carefully reviewed this great work, and we believe it will be indispensable to every musician and lover of music.

THE CAREER OF GOLDMARK.

The composer, Charles Goldmark, who last month celebrated his seventieth birthday, was born in 1830, at Keszthely, in Hungary, and came from humble stock. He studied the violin at Oldenburg and Vienna, where, in 1857, he gave his first concert. In 1858 and 1859 he lived at Budapest, where he composed chamber music. In 1875 his "Queen of Sheba" was produced at Vienna and Bologna. "Merlin" was heard at Vienna in 1886. Other operas and a large number of orchestral pieces have since appeared. Goldmark passes

much of his time at Gmunden, and is still actively engaged in composition. His "Queen of Sheba" and "Merlin" have both been given in this city under the direction of Seidl. His "Sakuntala" overture is a well-known and popular specimen of his orchestral work.

AN American tour of the Leipzig Philharmonic Orchestra under the leadership of Hans Winderstein is said to have been arranged for by Mme. Norma Knupfel who has just returned to this country from abroad. The orchestra, consisting of eighty men, is announced to arrive in November.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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GENERAL EDITORIAL REMARKS.

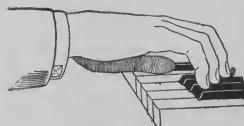
MANNER OF PRACTICING THE EXERCISES IN THIS BOOK.

1. The first note of each exercise is to be struck from the wrist, as indicated by the arrow \. Having struck the first note, the next note is to be struck with a finger stroke, and connected with the previous note perfectly *legato*.

2. By *legato* is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.

3. In repeating an exercise, instead of again striking the first note from the wrist, connect it *legato* with the last note of the measure. See examples 1, 2, 3 and 4 next page.

4. If you desire a beautiful, firm, full, velvety tone hold the fingers rounded (archlike) in striking. See illustration No. 1. Never permit the first joint of the finger to relax so that the first two phalanges (bones) of the fingers form a curved line inward, as shown by illustration No. 2. This is a fault committed by ninety-five out of every hundred pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.



NO. 1.—CORRECT POSITION.



NO. 2.—FAULTY POSITION.

5. Divide the time of practice equally between the hands.

6. Never play any exercise with both hands until each hand has practiced its part alone, and can play it perfectly. Practicing both hands simultaneously is bad, as the student cannot observe the faults of both hands at the same time.

7. At first always practice *piano*; to play *forte* only tends to stiffen the muscles of the hands, which should at all times be perfectly relaxed.

8. In raising the fingers to strike, which should be entirely from the knuckle joints, do not force the fingers higher than they can go with ease. All straining is detrimental to the acquirement of a good touch, as it stiffens the muscles.

9. Be very careful to keep the fingers rounded both in raising and striking; to straighten and bend them again is lost motion and very detrimental to a good touch. The finger should retain a rounded position at all times, and the action of lifting the finger be confined to the knuckle joint.

10. When an exercise can be played perfectly *piano* try it a little louder, but as soon as the muscles stiffen in the least and arm pressure is used instead of mere finger work, return to *piano* practice.

11. Be careful never to allow the hands to slant, causing the fingers to strike sideways—the top of the hand should at all times be perfectly level.

12. Never practice the exercises in a mechanical manner. Unless the attention is upon the work, such practice is absolutely worse than none at all, as it produces only bad habits.

13. Devote daily no less than a quarter of an hour to the finger exercises and a quarter of an hour to the scales. Such practice will in the course of a year enable you to play with ease difficulties in a manner that will astonish you and your friends.

14. Remember that the five finger exercise, arpeggios and scales are the foundation of the art of playing the piano well.

CARL SIDUS'

8

TECHNICAL EXERCISES.

for the
Development of the Fingers.

PART I.

SECTION I.

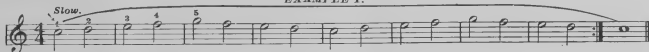
FIVE FINGER POSITION.

Each exercise is to be studied as shown in the following four examples. Begin very slowly. When the fingers have become more flexible gradually increase the speed.

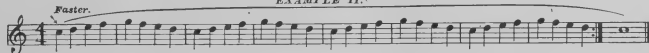
Notes marked with an arrow (↘) must be struck from the wrist.

No 1 illustrated.

EXAMPLE I.



EXAMPLE II.



EXAMPLE III.



EXAMPLE IV.



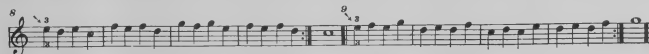
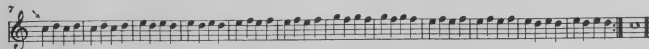
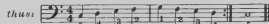
Repeat each exercise from 4 to 8 times.

Fingering for the right hand.



Fingering for the left hand.

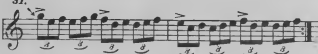

The position of the left hand is two octaves lower than that of the right hand.

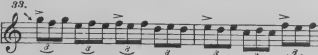



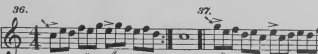

1570. 17



Copyright, Kunkel Bros. 1894.



The image displays a musical score for the song "The Rose Tree." The score is written for a single melodic line on a treble clef staff, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Moderato." The score is divided into measures, with measure numbers 1 through 30 indicated at the beginning of each line. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The score includes a repeat sign at the end of measure 30, indicating that the music should be repeated. The overall structure of the score is a single melodic line, typical of a vocal or instrumental melody for a song.



31.  32. 

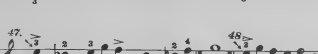
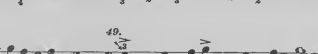
33.  34. 


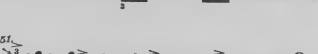
35.  36. 



37.  38. 



39.  40. 



41.  42. 



43.  44. 

45.  46. 

47.  48. 

49.  50. 

51.  52. 

53.  54. 

It is now advisable to practice all the exercises in Section I. in the keys of D flat major, E flat major, B flat major and B major with the same fingering as it gives the fingers independence in mixed positions.

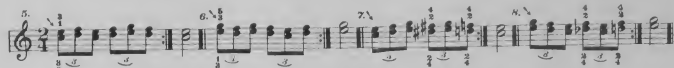
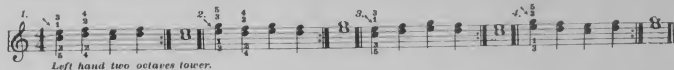
Location of the hands in practicing these exercises.



SECTION II.

DOUBLE NOTES.

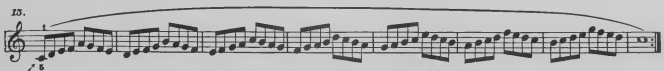
In the study of the exercises in double notes be very careful not to arpeggio, (break the thirds) nor to accent one note more than another.



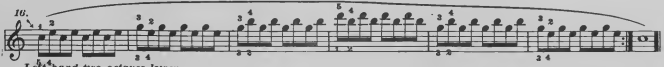
EXERCISES WITH MOVING HAND.

To be studied with the various fingerings indicated.





Exercises for the distention of the fingers.



Left hand two octaves lower.



Exercises in Section II. are now to be practiced in the keys of D flat major, E flat major, B flat major and B major.



The transposing of the N^o 9 from 9 to 18 into the keys of D flat major, E flat major, B flat major, and B major and others will be of special value, the importance of which can not be overestimated.

SECTION III.

In the following exercises the aim is to acquire independence of the fingers. While some of the fingers are engaged holding down keys, the others play the notes allotted them. At first this may prove quite difficult careful practice however will establish the independence sought.

The whole notes in brackets, () are not to be struck the keys representing them are to be simply pressed down and kept down while the other fingers are exercising.

FIVE FINGER POSITION.

This image displays a page from a music book titled "THE MERRY WIDOW" by Franz LEHÁR. The page contains thirty numbered musical exercises, each consisting of a single staff of music. The exercises are arranged in five rows of six. Each exercise includes a key signature (one sharp) and a time signature (3/4). The notation includes various musical symbols such as notes, rests, and bar lines. Some exercises have additional markings above them, such as "N.", "D.", "Ia.", "II.", "III.", "IV.", "V.", "VI.", "VII.", "VIII.", "IX.", "X.", "XI.", "XII.", "XIII.", "XIV.", "XV.", "XVI.", "XVII.", "XVIII.", "XIX.", "XX.", "XXI.", "XXII.", "XXIII.", "XXIV.", "XXV.", "XXVI.", "XXVII.", "XXVIII.", "XXIX.", and "XXX.". The exercises are designed to teach specific musical concepts and techniques, likely related to the style of the opera "The Merry Widow".

The exercises are to be practiced also in the keys of D flat major, E flat major, B flat major, and B major.

D flat major. F flat major. B flat major B major.

Exercises in single and double notes. Having played each exercise fluently alone play from No. 31 to 42 uninterruptedly repeating each exercise two to four times before going to the next.

31. 32. 33. 34. 35. 36. 37. 38.



The exercises from Nos 31 to 45 should also be practiced in the keys of D flat major, E flat major, B flat major and B major.

SECTION IV.

Special exercises of great usefulness in acquiring independence of the fingers.

1. *Left hand an octave lower.*

2.

3.

4.

5.

6.

7.

When the student has finished these five finger exercises it is recommended to take up 'Charles Schillinger's Technical Exercises' which contain all the researches of Carl Tausig, Paderewski and Hans von Bülow.

DAS ZAUBERLIED.

THE MAGIC SONG.

Revised edition by the author.

Erik Meyer-Helmund Op.21.N92.

♩. - 69.

Träumerisch, doch nicht schleppend.
Dreamily, but not dragging.

2. Und im mer-dar er
1. Wenn dein ich denk dann

1 In thoughts of thee I
2. But e - ven now my

2. klingt nun leis! Die See - le mir... be - rü - ckend, Gar
1. sinn' ich oft In trau - me - ri - schem Gang.

1. si - lent grow With thy sweet im - age near
2. soul... is fill'd With rap - ture sweet en - tran - cing

2 *Bennest dem Tag an dem ich schied* *Von ew' ger Lieb' be-*
 1 *Weiss es nes nur seit dem ich schied Von demem Heiz be-*
daher *erex.*

1 *But this I know since help less quite I left oh love thy*
 2 *For since the day I fade a dieu To love that help. less*

2 *zuun gen Von ew' ger Lieb' be zuun gen*
 1 *zuun gen Von der nem Heiz be zuun gen*
para arderando erex.

1 *charn ing me I left oh love thy charn ing me*
 2 *bound me To love that help. less bound me*

2 *Piu muto. Hor ich ach nur deht Zan ber tied*
 1 *Du hast mit del nem Zan ber tied*
f schp leidenschaftlich

1 *Naught had the ma of thy voice*
 2 *No oth er voice gle can charn a new*
 2 *Piu muto*

2 *Tief in mein Herx ge sun gen*
 1 *Dich in mein Herx ge sun gen*

1 *Can still my hearts a larn ing me*
 2 *Thy ma gie voice hath bound me*

11/16 - 4

2. Hör ich ach nur dein Zau - ber - lied
 1. Du hast mit dei - nem Zau - ber - lied

5

1. Nought but the ma - gic of thy voice.
 2. No oth - er voice can charm a new

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

or thus.

2. Tief in mein Herz ge - sun - - - - gen
 1. Dich in mein Herz ge - sun - - - - gen

1. Can still my hearts a lar - in - ing
 2. Thy ma - gic voice hath bound me

cres. *poco rit.* *f* *a tempo* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

poco a poco *dim e rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. 1136-4 Ped.

OUR GIRLS.

Paul Jones, Op. 71

Tempo di marcia. $\text{♩} = 92$

Secondo.

Musical score for "OUR GIRLS." by Paul Jones, Op. 71. The score is in bass clef with a key signature of one flat (B-flat). It consists of six systems of piano accompaniment. The first system includes dynamic markings *f* and *p*, and fingerings like 1 2 3 4 and 2 3 4 5. The second system continues with similar markings. The third system features a series of chords marked *Ped.* and asterisks. The fourth system continues the chordal texture. The fifth system includes a *cresc.* marking and a 1400-S marking. The sixth system concludes with a *Ped.* marking and a 1400-S marking.

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OUR GIRLS.

3

Tempo di marcia d. 92.

Primo.

Paul Jones. Op. 71.

The musical score is written for piano and features a variety of musical notations and dynamics. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di marcia d. 92.' and the arrangement is 'Primo.' The composer is Paul Jones, Op. 71.

The score is divided into several systems, each containing a treble and bass staff. The dynamics range from *f* (forte) to *mf* (mezzo-forte). Pedal markings ('Ped.') are used throughout to indicate when the sustain pedal should be depressed. Fingering numbers (1-5) are provided for many of the notes. The piece includes a section marked 'Giocoso' (playful) and ends with a final cadence.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with dynamic markings *f* and *p*, and pedal points labeled "Ped." with upward arrows. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The upper staff features a series of chords with various ornaments. The lower staff consists of a single bass line with repeated notes and pedal points labeled "Ped." with upward arrows.

Third system of musical notation. The upper staff continues with chords and ornaments. The lower staff has a single bass line with repeated notes and pedal points labeled "Ped." with upward arrows.

Fourth system of musical notation. The upper staff features a series of chords with various ornaments. The lower staff consists of a single bass line with repeated notes and pedal points labeled "Ped." with upward arrows.

Fifth system of musical notation. The upper staff continues with chords and ornaments. The lower staff has a single bass line with repeated notes and pedal points labeled "Ped." with upward arrows. The system concludes with a double bar line and a repeat sign.

Primo.

5

Cantabile.

Risoluto.

Secondo.

This page of musical notation is for the piece 'The Rose Tree' by J. S. Bach, specifically a four-part setting for voices and basso continuo. The notation is arranged in five systems, each with a staff for Soprano, Alto, Tenor, and Bass, and a separate staff for the basso continuo. The music is written in G major (one sharp) and 3/4 time. The Soprano part features a melody with various ornaments and rests. The Alto, Tenor, and Bass parts provide harmonic support with chords and moving lines. The basso continuo line includes figured bass notation (numbers 1-7) and pedal points (Ped.). The page includes various musical symbols such as notes, rests, and ornaments, as well as performance instructions like 'Ped.' (Pedal) and 'f' (forte).

Primo.

7

Risoluto.

ff mf

Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile.

f mf

Ped. Ped. Ped. Ped. Ped. Ped.

f mf

Ped. Ped. Ped. Ped. Ped. Ped.

f p

Ped. Ped.

f p

Ped. Ped.

mf p

Ped. Ped. Ped. Ped.

First system of musical notation. The right hand plays a series of chords, while the left hand plays a simple bass line. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Second system of musical notation. The right hand continues with chords, and the left hand has some eighth-note patterns. A forte dynamic "f" is marked at the beginning. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Third system of musical notation. Similar to the second system, with chords in the right hand and a bass line in the left. A forte dynamic "f" is marked at the beginning. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Fourth system of musical notation. This system introduces more complex rhythmic patterns in the right hand, including sixteenth and thirty-second notes. The left hand continues with a bass line. A forte dynamic "f" is marked at the beginning. Pedal points are indicated by "Ped." and a circle with a cross symbol.

Fifth system of musical notation. The right hand features dense chordal textures and some melodic lines. The left hand has a more active bass line. Dynamics include "f" and "ff". Pedal points are indicated by "Ped." and a circle with a cross symbol.

Primo.

9

The musical score for the 'Primo' part on page 9 is written for two staves. It begins with a treble clef and a key signature of one flat. The time signature is 3/4. The score is divided into six systems, each containing two staves. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando) are used throughout. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1 through 5. The score includes various musical symbols, including slurs, ties, and repeat signs. The piece concludes with a final double bar line and a repeat sign.

BEETHOVEN

Allegro from Symphony in C major, Opus 21

Notes marked with an arrow (\) must be struck from the wrist.

Carl Sidus Op 79

Allegro $\text{♩} = 88$

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic. The second system includes a forte (f) dynamic and a 'Ped.' (pedal) marking. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a 'simili.' (simile) marking. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.

4 Cantabile.

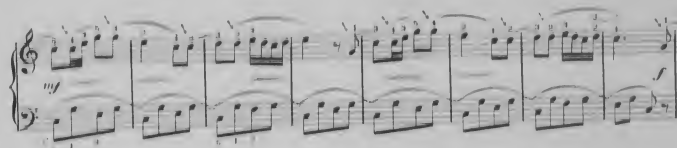
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with various ornaments and fingerings (e.g., 12, 13, 43, 5, 3, 4, 2, 1, 2, 3, 4, 3, 5, 4, 3, 2, 1, 2). Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and star symbols. A 'cres.' marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings. Bass staff continues the eighth-note accompaniment. Pedal points are marked. A 'cres.' marking is present in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with ornaments and fingerings, including a 'do' marking. Bass staff continues the eighth-note accompaniment. Pedal points are marked. A 'ff' (fortissimo) marking is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with ornaments and fingerings, including a 'simili.' marking. Bass staff continues the eighth-note accompaniment. Pedal points are marked. A 'ff' (fortissimo) marking is present in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with ornaments and fingerings, including a 'cres.' marking. Bass staff continues the eighth-note accompaniment. Pedal points are marked. A 'ff' (fortissimo) marking is present in the treble staff. The system ends with the page number '577 - 3'.



KATIE'S FAVORITE SCHOTTISCHE

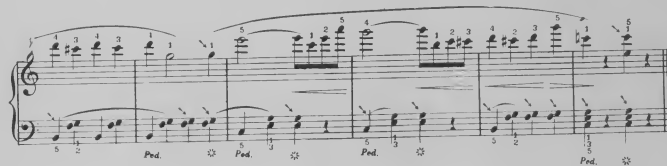
3

Notes marked with an arrow ^, must be struck from the wrist.

Carl. Sidus Op. 103.

Allegretto. $\text{♩} = 104.$

The musical score is arranged in four systems, each containing two staves (treble and bass). The tempo is marked *Allegretto.* with a quarter note equal to 104 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as slurs, fingerings (1-5), and pedal markings ('Ped.' with a star symbol). Arrows (^) are placed above certain notes to indicate they should be struck from the wrist. The first system contains 8 measures, the second 8 measures, the third 8 measures, and the fourth 8 measures.





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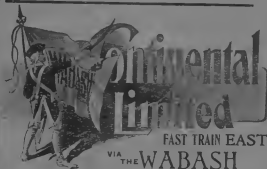
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